Winter 2017 Music Department
Calendar of Events

March 1, 7:00pm                          Composition Studio Recital+
March 2, 8:00pm                          Tyler Jones, trumpet recital*
March 5, 2:00pm                          Vanessa Bliley, oboe recital*
March 5, 4:00pm                          Vocal Jazz Concert+$
March 5, 6:00pm                          Winston Hallock, clarinet recital*
March 7, 6:00pm                          Jazz Combo 1*
March 7, 8:00pm                          Jazz Combo 2*
March 8, 7:00pm                          Percussion Ensemble Concert+
March 11, 12:00pm                        Thomas Effinger, piano recital*
March 11, 2:00pm                         Adam Dopierala, percussion recital*
March 11, 4:00pm                         Jazz Band Concert+$
March 12, 4:00pm                         Orchestra Concert+$
March 12, 8:00pm                         Tuba-Euphonium Ensemble Concert*

* Recital Hall  + Concert Hall  $ Ticketed

Parking is free every weekday after 4:30 p.m. and all day on weekends, unless otherwise stated.

The Calendar of Events changes frequently. For the most up-to-date calendar, visit our website at www.cwu.edu/music or call (509) 963-1216

Please turn off your cell phone and refrain from the use of any electronic devices through the duration of your visit to our facility. Thank you.

Central Washington University Music Department continues to excel because of generous contributions from alumni, parents, and friends. While there are many ways to offer support that will best meet your philanthropy goals, we invite you to join us in celebrating the 125th anniversary of our beloved CWU by giving a $125 to support our students. This support will allow us to continue to provide top-tier teaching and training for our students. For more information on how to achieve your giving goals, visit us at www.cwu.edu/give.

Thank you for all that you do to advance Central’s commitment to excellence and connecting our world through music.

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@CWUMusicDept

Symphonic Band
Symphonic Winds
Lewis Norfleet, conductor
Mark Lane, conductor
Cooper Ottum, graduate conductor
Matt Larsen, graduate conductor

Jerilyn S. McIntyre Music Building Concert Hall
Tuesday, February 28, 2017
7:00 PM
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| Hold this Boy and Listen | Carter Pann                     |
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| Mothership        | Mason Bates                      |

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| Tuba Concerto      | Edward Gregson                  |
| Symphonies of Gaia | Jayce John Ogren                |
Symphonies of Gaia by Jayce John Ogren

Jayce John Ogren (b. 1979) is a published composer whose music has been premiered at venues including the Royal Danish Conservatory of Music, the Brevard Music Center, the Midwest Clinic in Chicago, the American Choral Directors Association Conference, and the World Saxophone Congress. He has written two major works for band, and one major work for orchestra. His momentous piece titled Symphonies of Gaia has been performed by ensembles on three continents and serves as the title track on a new DVD featuring the Tokyo Kosei Wind Orchestra. In addition to his success as a composer, Ogren is building a reputation as one of the finest young conductors to emerge from the United States in recent seasons. He recently finished his tenure as assistant conductor of The Cleveland Orchestra and as music director of the Cleveland Orchestra Youth Orchestra, having been appointed by Franz Welser-Most. In May 2009, Ogren made his subscription début with The Cleveland Orchestra. Ogren has made key débutings including the Los Angeles Philharmonic at Walt Disney Concert Hall, the Grand Rapids Symphony, the New York City Opera, the Canadian Opera Company, the BBC Symphony Orchestra, the Berlin Philharmonic, and with the St. Paul Chamber Orchestra where he conducted works by Haydn, Ligeti, and Beethoven.

A native of Hoquiam, Washington, Ogren received a bachelor’s degree in composition from St. Olaf College in 2001 and a master’s degree in conducting from the New England Conservatory in 2003. He has been invited to participate in conducting courses and masterclasses in both the US and Europe, including two summers at the American Academy of Conducting at Aspen. His principal teachers include Steven Amundson, Jorma Panula, Charles Peltz, and David Zinnman. – biographical information from Naxos

Growing up in the Pacific Northwest shaped my life in a number of important ways. I have always felt more comfortable in the rainforest, ocean, or mountains than the concrete walls of city life. My deep love of nature and close proximity to intense environmental conflict in my hometown were my greatest influences in writing Symphonies of Gaia. The work depicts the mystical beauty of the earth, as well as the disrespect and abuse it has endured over time. The title of the work uses language of the ancient Greeks. Symphonies refers not to an established genre but rather “a sounding together.” Gaia is the Titan goddess of the earth in Greek mythology and has since become a universal symbol for ecological stewardship and wisdom. My most sincere hope is that Symphonies of Gaia will, in some form, inspire others to understand and take action against the environmental crisis we now so desperately face.

– notes by the composer

Colours by Roger Cichy

Roger Cichy (b. 1956) is a prolific composer whose works often paint experiences and emotions on a canvas of sound. The composer’s works contain a number of signature elements, among them is his unique use of rhythm and pronounced use of percussion. In many of his works, Cichy employs what he calls “compelling rhythms”, whose repetition drive his melodies forward. His appreciation for percussion’s unlimited sounds and timbres is also notable. Cichy’s work is further defined by his fondness for jazz rhythms, liberal use of strong countermelodies, and thick harmonic textures. Cichy brings his background as a music educator to his work as a composer. Roger holds a Bachelor of Music and Master of Arts in Music Education degree from The Ohio State University. He has directed concert bands and marching bands at the elementary, high school and college levels, serving as Director of Bands at both the University of Rhode Island and Iowa State University.

Today, Cichy is a freelance composer and arranger, writing for high school, university and professional bands, professional orchestras, and the commercial music industry. Colours is an impressionistic work with each of the six movement of the piece representing a particular color. Composed in early 1997, Colours was commissioned by the Kansas State University Bands and premiered on May 10, 1997 with the composer conducting. The music of each movement is not based so much on the outward appearance of its color, but rather the pigments that are combined to produce the particular color. Taken one step further, the color of each pigment is translated into its symbolic meaning which is then represented through the music (ie, green: warm, organic, middling qualities, immortality, neutrality). The musical “pigments” are blended into the composition of each movement to create the impression of the color. Therefore, the work represents the association of color symbolism as interpreted through music as opposed to “orchestra colors” or timbres. Obviously the whole matter of color symbolism is highly subjective. It should also be stated that color symbolism can differ among cultures as well. The particular colors that each movement represents were chosen by the composer because of their contrast to one another. Why the English spelling of Colours instead of the American spelling? Most of the source books used to research the symbolism of colors used this particular spelling.

– notes by the composer

Hold this Boy and Listen by Carter Pann

Composer/pianist Carter Pann has written for and worked with musicians around the world, garnering performances by ensembles such as the London Symphony and City of Birmingham Symphony, the Tchaikovsky Symphony in Moscow, many radio symphonies around Europe, the Seattle Symphony, National Repertory Orchestra, the youth orchestras of New York and Chicago, and countless wind ensembles. He currently teaches at the University of Colorado in Boulder.

Hold this Boy and Listen (2008) is an unusually soft and subdued song for band, written for my third nephew, David Paulus, Jr. I sat down at the piano and wrote a lyrical work where the melodies and harmonies return, creating a structure not unlike standard song structure. The sentiment is at times innocent or wistful and at other times haunted and serene. The players should really be allowed to sing through their instruments in this piece.

English Folksong Suite by Ralph Vaughan Williams

1. Seventeen Come Sunday

Ralph Vaughan Williams (1872-1958) spent two years between school and university in musical study at the Royal College of Music. After taking a degree at Cambridge, he returned to the Royal College in London for further study, then visited Germany, where he heard the Wagnerian music dramas and stayed to study with Max Bruch. He returned to England to receive a doctorate in music at Cambridge. With his friend, Gustav Holst, Vaughan Williams cut the ties that had bound English music to Germany and Italy. Instead of looking for good models on the Continent, these two young Englishmen decided to seek them at home in England’s own past. - www.windband.org

Seventeen Come Sunday opens after a four bar introduction with the principal melody – the folk song Seventeen Come Sunday – played by the woodwind section. This melody is repeated, and the woodwind is joined by the brass. The phrasing is irregular – the melody lasts for thirteen bars. This melody is followed by Pretty Caroline as a quiet melody for solo clarinet and solo cornet, which is also repeated. A third tune, Dives and Lazarus then enters in the lower instruments. This third tune is notorious for having a grueling 6/8 rhythm played by the upper woodwinds, against the straight 2/4 rhythm of the saxophones and brasses. This third theme is repeated, , then leads straight back to the second theme. Finally, the first theme is repeated in a Da capo al Fine. The form of this movement can be represented by A-B-C-B-A (Arch form). - https://windbandlit.wordpress.com
Recently named the most-performed composer of his generation, Mason Bates serves as the first composer-in-residence of the Kennedy Center for the Performing Arts. His music enlivens imaginative narrative forms with novel orchestral writing, the harmonies of jazz and the rhythms of techno, and it has been the first symphonic music to receive widespread acceptance for its unique integration of electronic sounds. Leading conductors such as Riccardo Muti, Michael Tilson Thomas, and Leonard Slatkin have championed his diverse catalogue. As both a DJ and a curator, he has become a visible advocate for bringing new music to new spaces, whether through institutional partnerships such as his residency with the Chicago Symphony Orchestra, or through his club/classical project Mercury Soul, which transforms space ranging from commercial clubs to Frank Gehry-designed concert halls into exciting, hybrid musical events drawing large crowds. In awarding Bates the Heinz Medal, Teresa Heinz remarked that "his music has moved the orchestra into the digital age and dissolved the boundaries of classical music.” This energetic opener imagines the orchestra as a mothership that is ‘‘locked’’ by several visiting soloists, who offer brief but virtuosic riffs on the work’s thematic material over action-packed electro-acoustic orchestral figuration. The piece follows the form of a scherzo with double trio (as found in, for example, the Schumann Symphony No. 2). Symphonic scherzos historically play with dance rhythms in a high-energy and appealing manner, with the ‘‘trio’’ sections temporarily exploring new rhythmic areas. Mothership shares a formal connection with the symphonic scherzo but is brought to life by thrilling sounds of the 21st Century — the rhythms of modern-day techno in place of Waltz rhythms, for example.

Recorded by the London Symphony Orchestra under Michael Tilson Thomas, Mothership received its world premiere at the Sydney Opera House and the YouTube Symphony on March 20, 2011, and it was viewed by almost two million people live on YouTube. - notes by the composer

**Divertimento** by Vincent Persichetti


Persichetti began piano lessons at the age of 5, studied theory at 8, and produced his first two works at 14. Among his later teachers were the composer Roy Harris and the conductor Fritz Reiner, the latter at the Curtis Institute in Philadelphia. In 1942 Persichetti began teaching at the Philadelphia Conservatory, and from 1947 he taught at the Juilliard School in New York City. He also was music editor for the Elkan-Vogel Company in Philadelphia.

Among his many published works are several for band and various chamber combinations and the highly regarded Piano Quintet (1935). He also wrote nine symphonies and many piano concerti, as well as songs, solo sonatas (including one for harpsichord), ballet music, and a large group of serenades. Skilled in the composition of simple, elegant pieces as well as more complex and virtuosic works, Persichetti was credited with having produced a distinctive blend of Classical, Romantic, and Modernist elements. He wrote the book Twentieth-Century Harmony: Creative Aspects and Practice in 1961. — www.britanica.com

Persichetti started writing this piece with an orchestra in mind in 1949. He began with a prologue that was written orchestral, chamber, instrumental, vocal and choral music, as well as music for theatre and television. He has been commissioned by many leading orchestras and ensembles, including the BBC Philharmonic, Royal Liverpool Philharmonic, and Halle orchestras, and has been nominated for both a British Composer’s Award and an Ivor Novello Award.

The Tubas Concerto was originally written in 1976 for brass band. The orchestral version was made in 1978 but did not receive its first performance until 1983 when it was premiered by its dedicatee, John Fletcher, at the Scottish Proms in Edinburgh with the Scottish National Orchestra, conducted by Sir Alexander Gibson. Fletcher also gave the first performance of the wind band version in June 1986.

The concerto is in three movements, following the usual quick-slow-quick pattern: Allegro deciso, Lento e mesto, Allegro giocoso. The first is in a sonata form with two contrasting themes, the first rhythmic in character, the second lyrical. There is a reference made in the development section to the opening theme of Vaughan Williams’s tuba concerto, but only in passing. The second movement unfolds a long cantabile melody for the soloist, which contrasts to a ritornello idea which is transformed three times by strings alone. The central climax of the movement triumphantly heralds the main theme from the full orchestra.

The last movement is in rondo form, alternating the main theme with two episodes. The first of these is a broad sweeping tune, the second is jazz-like in style with prominent solos for the clarinet and vibraphone in conjunction with the tuba. After a short coda, reference is made to the opening of the concerto, and the work ends with a triumphant flourish. - notes by the composer

**Lauda** by Steve Danyew

Steve Danyew’s (b. 1983) music has been hailed as “startlingly beautiful” and “undeniably well crafted and communicative” by the Miami Herald, and has been praised as possessing “sensitivity, skill and tremendous sophistication” by the Kansas City Independent. Steve received a B.M. cum laude, Pi Kappa Lambda from the Frost School of Music at the University of Miami and holds an M.M. in Composition and Certificate in Arts Leadership from the Eastman School of Music. Additionally, Danyew has served as a Composer Fellow at the Yale Summer Music School with Martin Bresnick, and as a Composer Fellow at the Composers Conference in Wellesley, MA with Mario Davidovsky. Danyew enjoys teaching and has held composer residencies, presented lectures and coached ensembles at schools throughout the United States. He serves as an instructor in the Arts Leadership Program at the Eastman School of Music, where he teaches a course on creative music careers. A saxophonist and passionate chamber musician, Danyew frequently performs his own chamber music compositions and transcriptions for saxophone. After a performance of his own work, the South Florida Sun Sentinel proclaimed him a “saxophone virtuoso par excellence, making the instrument sing as well as shout.”

Danyew self-publishes most of his music catalog, though several of his choral works are now available from Augsburg Fortress and Colla Voce. Visit the store to listen to recordings and audio samples, see sample scores, and order music.

Lauda, latin for “Praise” is a two movement work for wind ensemble, written for Mark Skowderay and the Eastman Wind Ensemble during the fall of 2009. The overall structure of the work can be understood somewhat loosely as a prelude and fugue. Both movements explore various uses of counterpoint and contrapuntal devices which have fascinated me since I first encountered them in works of Bach and others. The first movement, “Montis Dei,” latin for “God’s Mountains,” is based on a continually repeating passacaglia, or ground bass. The ground bass is actually a series of harmonies which grow increasingly complex throughout the movement.

The second movement, “Hymnus Anima Mea,” latin for “Hymn of My Soul,” contains fugal elements throughout. The music also progresses over a pedal point of B for much of the movement, until near the end where the pedal ultimately changes. The fugal subject is inspired by the Alleluia motive from the Christian hymn “Praise My Soul, the King of Heaven.” This downward scale motive is used in the fugal subject and developed in various ways. After expositions and episodes which incorporate the original fugal subject, the subject in inversion, the countersubject, and both in stretto, the music finally arrives at a climactic point where the subject, the actual hymn tune of “Praise My Soul, the King of Heaven”) emerges from the climactic texture, and leads the movement to the end. I would like to thank Mark Skowderay and the Eastman Wind Ensemble for their continued support of our music and their incredible dedication to musical excellence. - notes by the composer

**Tuba Concerto** by Edward Gregson

Edward Gregson is an English composer of international standing, and one of the leading composers of his generation, whose music has been performed, recorded, and broadcast in many countries. He has written orchestral, chamber, instrumental, vocal and choral music, as well as music for theatre and television, with his contribution to the wind and brass repertoire being of particular significance worldwide. He has been commissioned by many leading orchestras and ensembles, including the BBC Philharmonic, Royal Liverpool Philharmonic, and Halle orchestras, and has been nominated for both a British Composer’s Award and an Ivor Novello Award.

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Symphonic Band Personnel

**Piccolo**
- Sydney Johnson

**Flute**
- Lexi Hayes*
- Cheryl Nitta
- Maggie Arnett

**Oboe**
- Aspen Borisch*
- Emalee Chvatal
- Marivel Nevarez

**Bassoon**
- Erica Sanidad
- Brian McCarthy

**Clarinet I**
- Abigail LeRiche*
- Mike Powers
- Katelin Crowner
- Aaliyah Barnes
- AJ Mehal
- Austin Clark
- Kai Amerson
- Mike Roach
- Caelan Chan

**Alto Saxophone I**
- Lane Wilkinson
- Sam Brink

**Alto Saxophone II**
- Bret Deford
- Cole Van Gerpen

**Tenor Saxophone**
- Brad Bjorn

**Baritone Saxophone**
- Chelsey Johnson

**Trumpet I**
- Chandler Little
- Tim Goei

**Trumpet II**
- Joe Neri
- Asante Williams
- Matt Nguyen

**Trumpet III**
- Mary Adamski
- Jason Harris
- Nick Yau

**Horn**
- Jessica Henkle
- Doug Focht
- Gabrielle Charles
- Nicole Moss

**Trombone**
- John Joy*
- Cole Lobdell
- Zach Teply
- Ryan Whitehead
- Isaac Hurtado
- Connor Donovan

**Euphonium**
- Omar Garcia*
- Emily Suter

**Tuba**
- Hannah Reed*
- Calvin Stipe
- Dean Millett
- Lane Zimbelman

**Clarinet I**
- Daniel Krantz*
- Aaron Kibbe
- Sam McClung
- Steven Higbee
- Allison Lambrecht
- Jordan Braedt
- Rachel Baily
- Nate Crites
- Caitlin Woolcott-Rose

**Bass Clarinet**
- Owen Evans
- Kai Amerson

**Trumpet I**
- Brandyn Button
- Daniel Hendrick

**Clarinet II**
- Andrew Samuelson*
- Clara Cranney
- Elijah Moffatt
- Thomas Leonard
- Willis Gross
- Allyssa Haigh

**Piano**
- Jackie Vandeman

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*Principal/Section Leader

Symphonic Winds Personnel

**Piccolo**
- Anna Williams
- Emma McGuire

**Flute I**
- Devan Corcoran*
- Emma McGuire
- Elliot Westom
- Nick Novy

**Flute II**
- Tanner Koenan
- Joe Walrath

**Oboe**
- Turner Englehart

**Bassoon**
- Arianna Maurmann

**Trumpet I**
- Brandyn Button
- Daniel Hendrick

**Trumpet II**
- Jacob Sanders
- Ben Harbaugh
- Bethany Miller

**Trumpet III**
- Max Jones
- Heather Moore
- Jordan Alexander

**Horn I**
- Ian Monahan
- Beck Bartrnd
- Amanda McDaniel
- Darian Evans

**Horn II**
- Dillan Alas*

**Bass Trombone/Trombone III**
- Sam Howard
- Ben Bogle

**Trombone I**
- Jonathan House*

**Euphonium**
- Eric Diehl
- Riley Lord

**Tuba**
- Jackie Vandeman*
- Lucas Cook
- Calvin Stipe

**Percussion**
- Andrew Samuelson*
- Clara Cranney
- Elijah Moffatt
- Thomas Leonard
- Willis Gross
- Allyssa Haigh

**Bass Clarinet**
- Owen Evans
- Kai Amerson

*Principal/Section Leader